

THE  
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# BEAUX-ARTS INSTITUTE OF DESIGN

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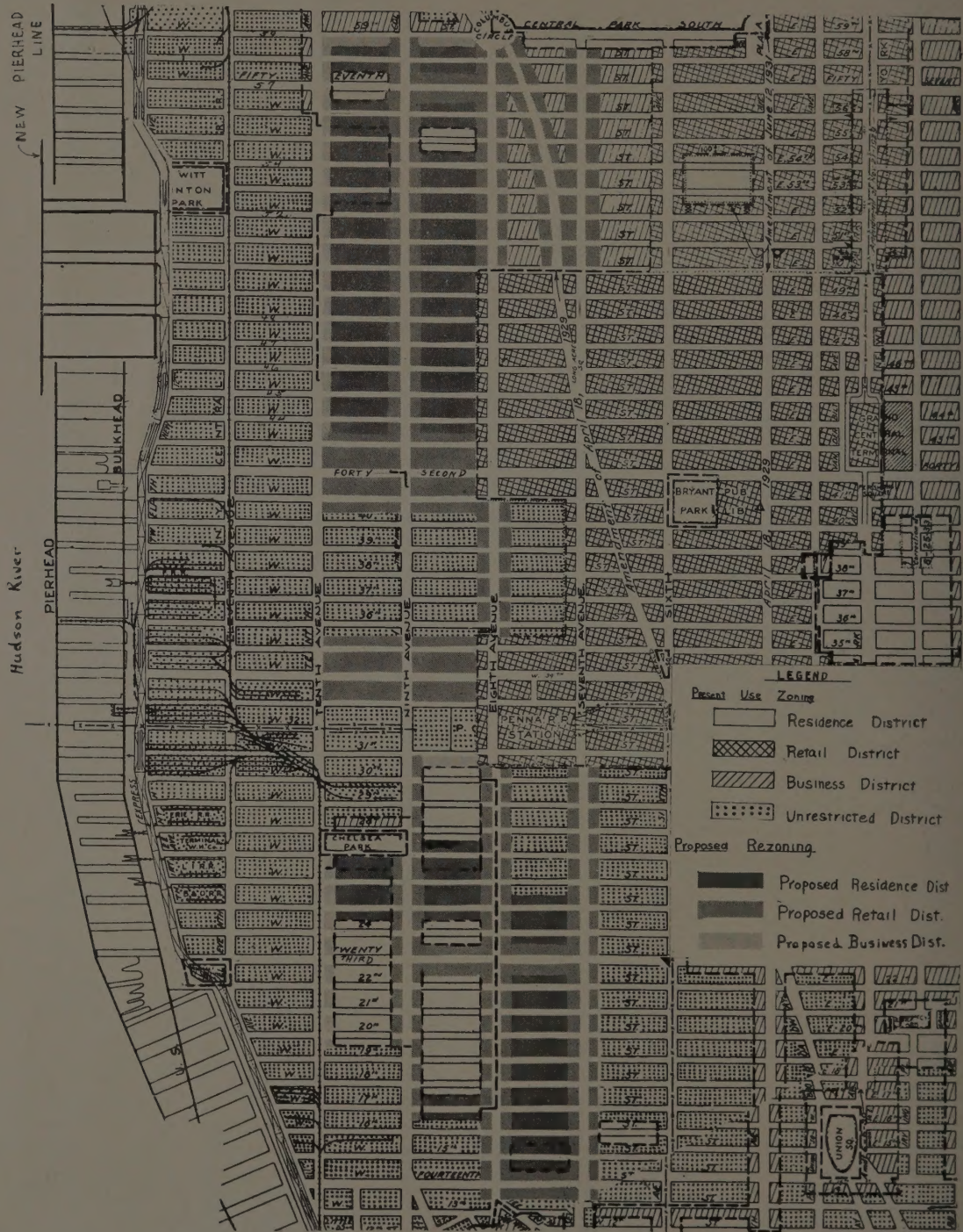
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REZONING PLAN PROPOSED BY WEST SIDE ASSOCIATION OF COMMERCE



## INTRODUCTORY ARTICLE

## CLASS A PROJET IV—A GROUP PLAN FOR A SMALL COMMUNITY IN A LARGE CITY

HARVEY WILEY CORBETT

City planning and town planning are both subjects of ever increasing importance to the architect. The architect will find himself not only concerned with the development of a specific building but concerned with the relation of that building to a whole community.

The condition on the west side of the Island of Manhattan, requires such a comprehensive plan and makes an excellent basis for a projet, because it has practical relationship to a real development rather than a purely theoretical program based on an imaginary development.

An extensive study made by the West Side Association of Commerce to determine why the West Side, despite its natural advantages, lagged behind other sections, brought out the fact that only one major zoning change had been made on the West Side since zoning was originally adopted in 1915, whereas not less than fifteen major changes had been made on the East Side of Manhattan. The same survey showed that only 6% of all of the territory West of Seventh Avenue and between 14th and 59th Streets was zoned for residential purposes while 66% of the territory was in an unrestricted zoning.

The Association came to the natural conclusion that the lack of progress on the West Side could be traced to the fact that zoning had not kept in step with the times. It became obvious to the Association that private promoters could not be expected to invest large sums in areas wherein there might legally be erected an adjoining building of a less desirable calibre.

The Association thereupon made a careful study of the West Side with the view toward determining how the district might be properly and economically divided for commercial, residential and industrial occupancy so that no single classification would encroach upon either of the others. This study indicated clearly that the area East of Eighth Avenue in the Northerly section and East of Seventh Avenue in the Southerly section was destined to continue as a commercial center. It was equally obvious that the New York Central improvement just West of Tenth Avenue would mark the Easterly boundary of the industrial area.

Even without the legal protection afforded by zoning, it became obvious to the Association that the territory between Eighth and Tenth Avenues on the North and Seventh and Tenth Avenues on the South, was a natural residential district. It had the natural advantage of permitting a man to walk one block West to his work while his family could walk one block East to the theatrical, hotel, bank and shopping district. It eliminated the necessity of constructing another expensive subway on the extreme West Side to provide transportation facilities for

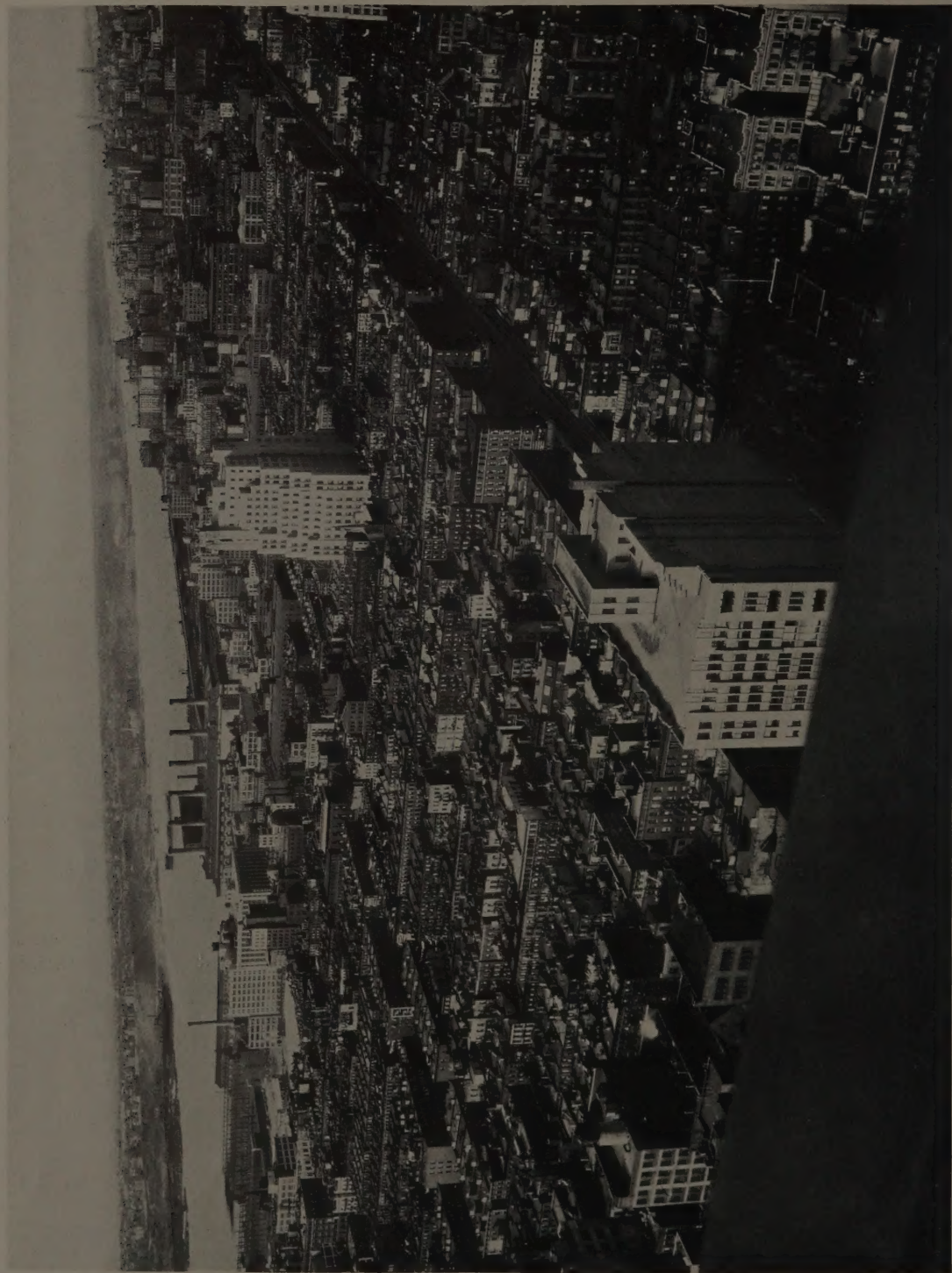
the many thousands of workers who will be employed in the industrial plants which will be constructed between Tenth Avenue and the Hudson River.

Carrying out as nearly as possible the modern theory of City Planning, despite the fact that it was working on a district which had already been built, the Association thereupon undertook to rezone the territory in question on a basis which would promote the type of buildings which were economically suited therefor. Taking for example an eight hundred by two hundred (800x200) foot block, the Association came to the determination that the use of three-quarters of a block for residential purposes and one-quarter for retail purposes constituted a proper ratio. It therefore set aside the Avenue frontages, to the depth of one hundred (100) feet, for retail or business uses while the remaining six hundred (600) feet were set aside for residential occupancy. Thus it provided a greater possible financial return on the Avenue frontages which bear the highest assessments and it likewise made it possible for people to do their trading without crossing any arterial highway, in this case eliminating traffic congestion and adding to safety.

The area to be rezoned has been generally treated along these lines excepting where some local circumstances necessitated a modification. In effect, it has created a community within a community. On account of economic conditions, no attempt has been made as yet to build a small park and recreational centers in this district but this will undoubtedly have to be done once the zoning has been changed. Likewise, no attempt has been made in this plan to create larger areas by closing off any transverse streets. It seems quite possible that this may become a necessity when the actual rebuilding of the area gets under way.

The Association believes that this new plan is both economically and socially sound and feasible. Without in any way decreasing values, it will set a standard—which does not now exist—on which property assessments may be gauged in the future. It will permit owners of existing slum tenements to modernize or rebuild with the knowledge that their investment will not be lessened through the construction of undesirable buildings in the vicinity. Financially, it will set up one of the largest residential areas in the City which will be compact and will have well-defined lines and which should result in a tremendous influx of residence and retail stores. It will make the West Side the most advertised section of the City since this will have been the only section in Manhattan to display sufficient foresight to lay out a comprehensive, district-wide planning program.





THIS VIEW EMPHASIZES THE BLOCK BETWEEN NINTH AND TENTH AVENUES WHICH THE ASSOCIATION LIKEWISE PROPOSES TO REZONE. IT ALSO INDICATES TERRITORY TO THE WEST WHICH WILL BE DEVELOPED AS AN INDUSTRIAL CENTER.

An additional fact of interest in connection with this proposed West Side Rezoning is several very important public works developments, which are definitely proposed or actually underway. Among these are such important structures as four long piers on the Hudson River, planned to accommodate great super liners like the "Normandie" and the "Queen Mary." Two of these piers are now nearly completed, the other two contemplated and planned for. A motor traffic tunnel under the Hudson River is underway. Approaches to this tunnel form a plan problem of importance. An elevated motor express highway now complete and in use, except for a section of approximately a half mile in length, is another feature of importance. The great station of the Pennsylvania Railroad and the new Post Office Building near it, the latter just nearing completion introduces additional

traffic problems, which need further attention in planning.

This region now contains two large freight yards of the New York Central Lines, which transport most of the food that supplies the daily consumption of New York. The railroad tracks running in one of the great north and south Avenues are now being removed, and have been relocated in one section placed in an elevated structure running through the center of the blocks, and in another section in an open underpass so as to effectively separate the railroad traffic from motor traffic.

It is proposed to incorporate in this area at some convenient location a gyro-aeroplane taxi service, which will make rapid and easy contact with the various existing landing fields outside the City proper. All of these things need intelligent and comprehensive planning.

#### CLASS B PROJET IV—A SMALL PUBLIC LIBRARY

ALFRED MORTON GITHENS

Ideas on library planning are rapidly changing. This is equally true of large and small libraries.

Librarians agree on certain points and disagree on others, but they are united in objecting to too much "architecture," such as interior columns and pier-masses where they are not needed, unnecessary corridors and wide stairways that use up valuable space, rigid partitions where they prevent rearrangement of space and serve only to obstruct supervision, and spaces that have no necessary function causing a waste of steps on the part of the staff.

The general preference is for an open unobstructed interior; an entrance near the sidewalk level, possibly opening directly at that level; abundant light; a few windows through which the passerby can glimpse activities within; display windows and bulletin boards.

The words "Institutional" and "Monumental" are abhorred by librarians! However, a dignity of architectural expression is desirable, provided the building's importance as a Civic Monument does not impair its usefulness as a library.

It must be planned to function properly, and, its service be compact so that time and effort are not wasted. Proper planning requires knowledge of library routine. In the case of a small library this is not very complicated, but it is important in respect to the lending and return of books, and the acquisition of new books by the library. The routine is:

1. Book taken from shelves by reader.
2. Brought to desk.
3. Charged to borrower and card from book put on file in desk.
4. Book taken out by borrower.

5. Book brought back by borrower.
6. Credited and "Slipped," or card put back in book.
7. The collected books sorted into groups.
8. Groups of books returned to proper shelves.

Numbers six and seven may well be done in the workroom if it is near the desk. Conveyance is by small rubber-tired book trucks holding fifty or more books; hence differences of a few steps in floor-levels are a serious disadvantage. Vertical conveyance is by book-lifts large enough to hold the small trucks.

The routine in the acquisition of new books is as follows:

1. Publishers' lists studied; books ordered.
2. Books received, in cartons or cases.
3. Books unpacked.
4. Books sent to workroom.
5. Examined and compared with order.
6. Book marked with catalog number.
7. Book pocket for card pasted in book.
8. Catalog cards filled out.
9. Catalog cards filed in catalog.
10. Book put in proper place on shelf.

These are the routine functions of a small library that affect the plan, yet may not be perfectly obvious. It is surprising how often they are ignored in actual library planning, with an inefficient building in consequence.

References suggested:

ARCHITECTURAL FORUM—January and February, 1924; December, 1927; June, 1932.

(Continued on page 23)



## DECORATION OF A SUBWAY STATION

## MURAL DECORATION PROGRAM II

JUDGMENT OF DECEMBER 30, 1935

It is assumed that part of a new subway station at Wall Street is to be decorated in ceramics, mosaic, fresco or other suitable material, and appropriate in subject matter to the station.

The accompanying diagram shows the conditions and the surfaces to be decorated.

The space is lit by reflectors set above the ceiling at

close intervals, with circular louvres masking the lamp glare. At the walls these reflectors are so arranged as to light the decorations properly.

Signs designating the station and way to the street are located on the train platform, so it is not necessary to include lettering in the decorations, but the competitor may if he desires.

## JURY OF AWARD

Edward Biberman

Geoffrey Norman

Ernest Peixotto

Gerdt A. Wagner

## CRITIQUE

GERDT A. WAGNER

The place of the decorative arts in the contemporary scene has long been a matter of argument. If the architect of today so often questions the wisdom of cooperating with the mural painter in the finishing of his buildings, he is hardly to be blamed. An almost complete lack of any sense of reality, of any consciousness of the social scene and of honest and intelligent approach to the problems of mural design are among the most outstanding characteristics of only too many of our mural artists. Mental discipline, the prerequisite for all serious work, is conspicuous too often only by its absence. Vague "feeling" takes the place of concrete knowledge, and artistic "intuition" is supposed to make up for solid work,—a decline in craftsmanship which has been rampant ever since the renaissance divorced the arts and crafts from every day life.

To attempt the teaching of mural painting—or for that matter to any craft—by means of scale renderings is at the very best a poor substitute, a compromise excusable only on the basis of lack of better facilities, opportunities, time, money, space, etc. But if this is the very best that can be done under the circumstances, we should at least attempt to judge the resulting work by special standards which take recognition of the particular situation involved. Otherwise more harm is done than good. To apply the standards of the illustrator or the technique of easel painting to the decoration of a wall or of a room, is, admittedly unintelligent. The very best rendering still does not make a mural. Nor can composition, color or scale be developed or judged at one inch to a

foot. As a matter of fact, all these problems should be of secondary importance in connection with school work of this type; for while a jury may well be able to professionally value a rendering from many an angle and point of view, the student himself will at the very best only get a dubious experience as the sole result of his efforts. It thus follows that the chief emphasis should be placed on the approach to and conception of the decorative problem itself rather than on its representation, or its solution by means of a successful scale drawing. Mural painting is, after all, not a question of the artistic whim of the individual but has very definite and concrete connections not only with architecture but with the social scene and background of the time.

If we add to all this that any "teaching" should, and even at its very best, can only represent an effort on the part of the teacher to assist and direct the student in his own mental development and that it cannot possibly be truly fruitful if it represents an appeal to the competitive instincts of the group; we, therefore, arrive at an impasse, more or less at a dead end, at least as far as most of our present art schools and ateliers are concerned. The work of students of a widely different background, experience and technical skill as is represented in these competitions should not and cannot be justly judged by way of the existing system of awards. Practical experience has shown again and again that the most successful student is often a complete failure when it comes to actual work and that the real artist is only too often discouraged by being a poor renderer at small scale.



The program offered a particularly interesting problem as it called for a decorative scheme for a thoroughly "Public" space, more public even than the average school, post office, museum, City Hall, or other so-called public building which generally has a special purpose but limited public circulation. It is, therefore, particularly regrettable—and indicative—that so few contestants approached this program intelligently and with any real understanding of the problem involved. As long as mural painters are unwilling to get down to earth, to forget that years of life class are by no means the best preparation for their task, and as long as they insist on looking down on "decoration" as a field of action belonging to the "decorator," not the painter, we will never have a vital mural art, and will never again see any real co-operation between architect and artist.

The drawing by E. Rawlinson, Beaux-Arts Atelier, was unanimously chosen by the jury for a First Medal. The solution is adequate, honest and well presented. It happily combines a subject matter of appropriate character and general interest with good scale and pleasant color, and represents a thoroughly practical scheme which we might well imagine as an actual decoration of a subway station.

The Second Medal drawing by H. Egan of Cooper Union Day Art School, is a fascinating and very ably presented scheme. From a purely practical point of view, however, it would probably have little chance of being accepted for execution. The jury particularly liked the successful handling of the composition but criticized the medium of execution which should have been sgraffito instead of mosaics. Some objection was also raised to the predominance of blue in the color scheme, which was considered as not quite suited to the space in question.

The drawing by F. E. Wilder was awarded a Second Medal on the basis of good presentation and appropriate use of materials. The subject matter, however, was undoubtedly slightly banal and lacking particular interest for a subway station.

It should be mentioned at this point, that all awards are, by necessity, based on relativity. No doubt but that the holiday season was responsible for the small attendance and the regrettably meagre results.

The Awards were distributed as follows:

1 First Medal	5 Mention
2 Second Medal	6 No Award
4 First Mention	18 Total Submitted

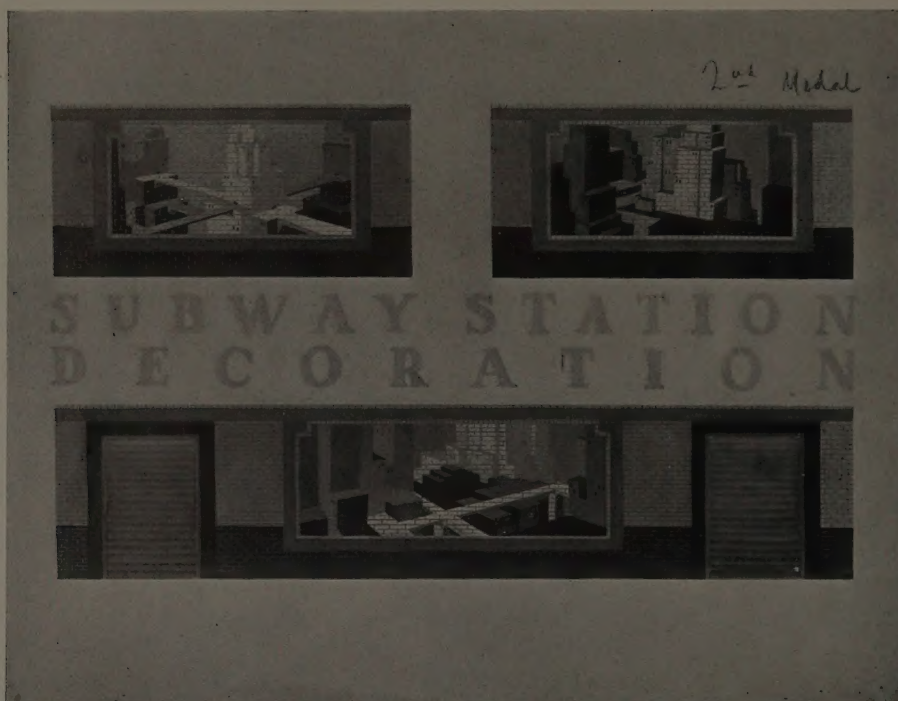


DECORATION of a SUBWAY STATION  
TO BE EXECUTED IN THE

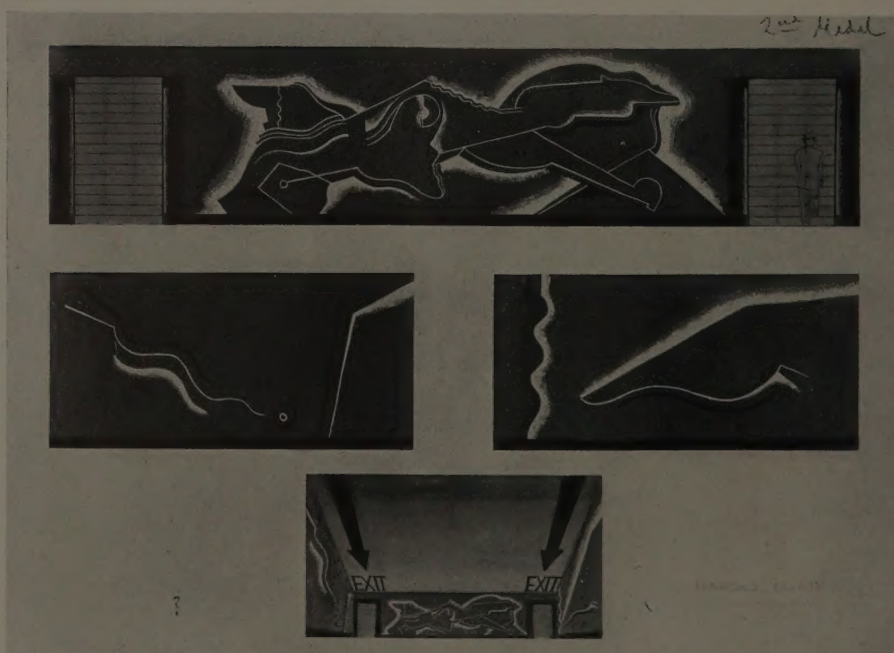
E. RAWLINSON  
BEAUX-ARTS ATELIER  
DEPARTMENT OF MURAL DECORATION  
PROGRAM II  
DECORATION OF A SUBWAY STATION

FIRST MEDAL—E. RAWLINSON

DEPARTMENT OF MURAL DECORATION, PROGRAM II—DECORATION OF A SUBWAY STATION



SECOND MEDAL—G. WILDER



SECOND MEDAL—H. EGAN  
DEPARTMENT OF MURAL DECORATION, PROGRAM II—DECORATION OF A SUBWAY STATION



## A SUNKEN GARDEN

### CLASS B ESQUISSE-ESQUISSE II

JUDGMENT OF JANUARY 7, 1936

A broad walk in a park passes on the north side of an old quarry (200 by 100 feet) which it is proposed to develop as a sunken garden. The rock face of the quarry exists across the north and partially along the eastern and western ends. The old floor of the quarry has been filled in with top soil to a level about 12 feet below the park walk. A certain amount of retaining wall will be

necessary at the northern side, eastern, and western ends, but across the southern side the now raised floor of the quarry is level with the adjacent park land.

Stairs of access from the walk must be provided and the plan laid out to make an appropriate setting for a fountain either free-standing or against a wall.

### JURY OF AWARD

Leon N. Gillette

John C. B. Moore  
James Stewardson

James W. O'Connor  
Otto Teegen

William Van Alen

### CRITIQUE

WILLIAM VAN ALEN

The exhibition of drawings submitted by the students for this problem was disappointing, first regarding the solution of the problem as presented in the program, second regarding the presentation.

The program called for a design of a sunken garden with a retaining wall at the northern side and at the eastern and western ends to support the park walk which is twelve feet above the new garden level, the new level being level with the adjacent park land.

The sketch submitted by R. Dryden of Oklahoma Agricultural and Mechanical College received a Half Mention, because the jury found this problem the best solution presented in its general arrangement and expression of the different levels and because it opened the plan to the south on the long end so as to permit sunlight in the garden.

The sketch of W. W. W. Jones of New York City shows a very good arrangement of ramps leading from the park walk to the garden level and well arranged garden architecture.

Among the other sketches submitted there were too many partis that ignored the garden arrangement entirely and instead filled the entire quarry space with either enormous stairways or fountains or both. The students must realize that unless the problem submitted by them conforms to the requirements of the program they cannot receive an award, and this program was entitled *A Sunken Garden*.

The Awards were distributed as follows:

2 Half Mention                      152 No Award  
154 Total Submitted



HALF MENTION—W. W. W. JONES



HALF MENTION—R. DRYDEN

CLASS B ESQUISSE-ESQUISSE II—A SUNKEN GARDEN

## AN ETRUSCAN GATE

ARCHAEOLOGY PROJÉT II

JUDGMENT OF JANUARY 7, 1936

From approximately 750 B.C. to about 100 B.C. the central part of Italy was inhabited by the Etruscans, a race believed to be of Aryan extraction. Before this time Italy may be considered to have been in the pre-historic age, but the Etruscans developed a national art of their own, though dependent on Greek models, while that part of Etruria to the South having direct trade relations with Greece and the Greek colonies in Campania and Sicily, developed a culture far in advance of anything that had been seen in Italy up to this time.

From the many relics found in their tombs, we are able to judge of the advanced state of their civilization, and the remains of their architecture tell us that they were great builders whose methods of construction later influenced the Romans. Of particular significance to us is their use of the true arch with radiating joints, and the Cyclopean masonry with which they constructed the walls, the latter consisting of huge blocks of stone piled together without the use of mortar. Both of these characteristics are perhaps best illustrated in their gates, and it is one of these that forms the subject of this projet.

Generally constructed at the entrance to a town, the gates assumed the form of an arched passage, 30 to 40

feet in height, and the full depth of the wall they penetrated; while, as one approached from without the town, two large square piers of masonry rose beside the archway, projecting forward from it, their walls emphasized by a marked batter toward the top. Frequently the masonry over the arch was decorated with some form of frieze.

For the purposes of this projet, the height of the archway shall be limited to 35 feet, but the student is encouraged to familiarize himself with as much documentary evidence as he can find and then to present a projet as much imbued with the spirit of the Etruscan era as possible, whether it be an attempted restoration of an existing gate or a free interpretation of the description given above.

## BIBLIOGRAPHY:

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Durm, J.—“Die Baukunst der Etrusker und Roemer” (“Handbuch der Architektur”).

Randall-Maciver, D.—“Etruscans.”

Williams, E. R., Jr.—“The Hill Towns of Italy.”

Fletcher, Sir B.—“A History of Architecture on the Comparative Method.”

## JURY OF AWARD

Ethan Allen Dennison  
Donald A. Fletcher

Robert S. Hutchins

Thomas B. Temple

Viggo Rambusch  
William E. Shepherd

## CRITIQUE

WILLIAM EDGAR SHEPHERD

The program brought out a large number of very fine presentations, which was gratifying, in view of the inherent difficulties of the problem. There are conflicting opinions concerning the origin and essential character of Etruscan art and architecture, and the subject of the program, a monumental gate in a fortified wall, was of necessity somewhat lacking in ornament which could be used for the details. In view of these facts, the jury felt that awarding of the mentions and medals should be done in as liberal a manner as possible, without insisting on any particular interpretation or manner of presentation.

The character of Etruscan art which is archaic, Oriental in feeling, and yet possessing a virile individuality, was admirably set forth by depicting not only the Cyclopean masonry of the arch itself, but also the richness of

Etruscan sculpture, mural painting, pottery, armor, utensils, and personal adornments. The Greek and Oriental influences have baffled the most expert students of this art, due to the fact that the Etruscans sometimes copied Greek examples and because their own work was added to and altered by their Roman conquerors. The conjectural nature of this project, therefore, places a pure restoration beyond reach of the younger students.

Among the premiated drawings selected for publication, that presented by W. W. W. Jones, New York City, was a very serious study, carefully drawn in geometric projection and rendered in monochrome. He gave considerable importance to the plan and section, showing the stereotomy in detail. He is to be commended for having attempted, as far as possible, to relate his details



to the building itself although in order to do so he was obliged to accept certain doubtful remains as being authentic work of the period. Nevertheless, this study comes as close as one could hope to a real restoration.

A. H. VanKeuren, of the University of Pennsylvania, presented a very interesting perspective of a double arch, that is to say a main arch below with a semi-circular open arch above it, and a decorated frieze between the two. On either side of the opening are massive pylons of masonry. The details, while they are not related to that part of the gate shown in perspective, are nevertheless most interesting and suggest to the observer, in a rich and dramatic fashion, the full flavor of the style depicted.

W. E. Frank, of the University of Pennsylvania, also chose the double arch treatment, but he has shown the upper semi-circular as a relieving arch filled in with masonry. The composition of this sheet is most satisfying in every way and is enriched by well chosen details, carefully rendered.

E. A. Gerner, of John Huntington Polytechnic Institute, chose for his perspective a very effective point of view, looking up at the arch and piers. The details show

the very special character of Etruscan art, emphasizing the use of polychrome ceramics. The sheet, unfortunately, is not improved by the procession of heterogeneous people passing through the arch, but in spite of this feature, it is very fine and fully deserves a medal.

J. W. Wright, of the University of Pennsylvania, presented the arch in a somewhat romantic manner, as though one were peering at it through the hazy mist of the past. The impression of the arch and of the masonry wall which it penetrates is very beautiful. The details arranged in a frame around the central picture, are well chosen and full of Etruscan character, making this a most excellent sheet in every way.

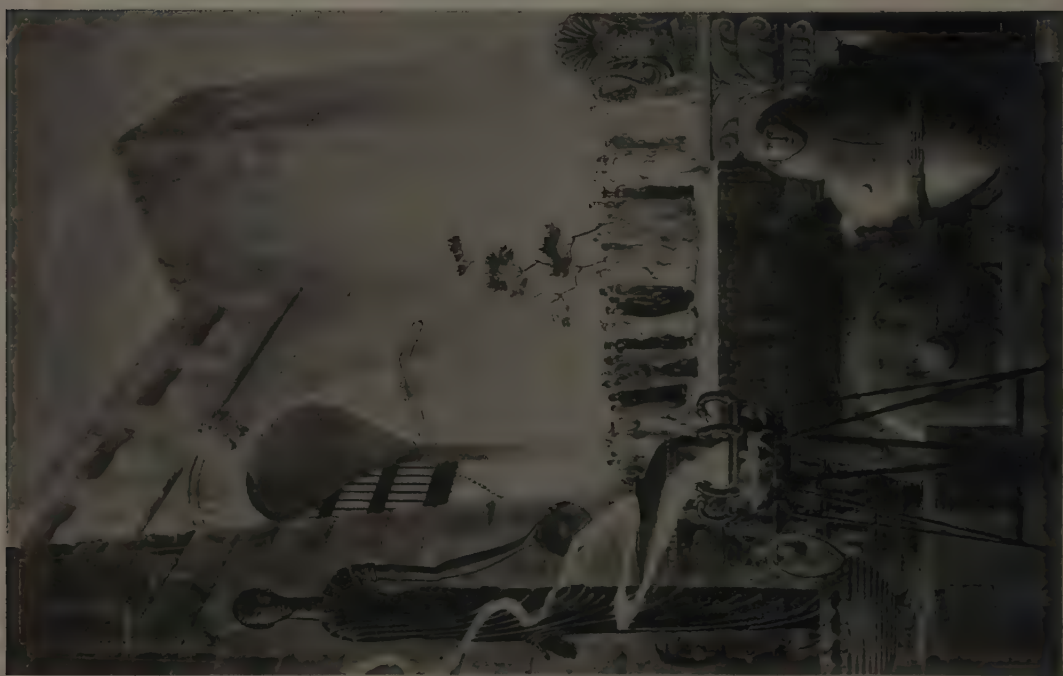
In conclusion, the jury felt that, in view of the difficulties of this exercise, there was a surprising number of successful solutions, and the students are to be congratulated for their painstaking labor and for their interest in the problem.

The Awards were distributed as follows:

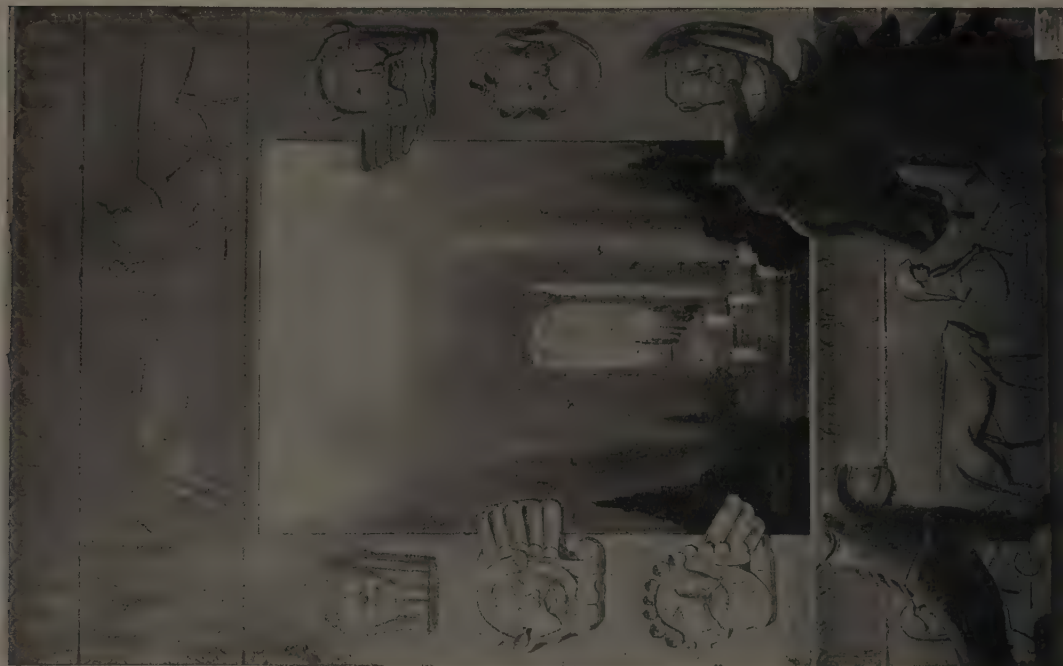
3 Second Medal	28 Mention
13 First Mention	16 No Award
60 Total Submitted	



SECOND MEDAL—A. H. VAN KEUREN  
ARCHAEOLOGY PROJCT II—AN ETRUSCAN GATE



SECOND MEDAL—E. A. GERNER



SECOND MEDAL—J. W. WRIGHT

ARCHAEOLOGY PROJECT II: AN ETRUSCAN GATE





SECOND MEDAL—W. W. W. JONES  
ARCHAEOLOGY PROJET II—AN ETRUSCAN GATE



SECOND MEDAL—W. E. FRANK  
ARCHAEOLOGY PROJET II—AN ETRUSCAN GATE



## A LUNCHEON TRAY

## ELEMENTARY INTERIOR DESIGN II

JUDGMENT OF JANUARY 7, 1936

On aeroplanes, on the new light streamlined trains, and in many homes the use of the tray as a simple means of serving a meal is increasing. The tray has long been used on shipboard, in hospitals and in cafeterias; generally with an odd assortment of things placed thereon without unity of design or purpose.

It is proposed in this problem to ask for the design of a tray and its accessories, that can be placed on a small table or across the arms of a chair, such as might be found in a plane, or in a train or in a garden outdoors in the sun, etc.

This is an interesting problem in industrial design for, while special in its application, each of the objects or groups should be considered as being possible of many other uses.

1. The tray must not be larger than 16" x 24". Care-

ful planning may reduce the width to less than 16" (this is desirable)

2. A tray cover and napkin (either linen or cotton or paper)
3. A luncheon plate
4. A salad plate
5. A bread and butter plate
6. A dessert plate and finger bowl
7. A cup and saucer  
(3 to 7 may be either glass or crockery)
8. A water tumbler
9. A thermos pot to be used for coffee or for hot water
10. Sufficient flatware—knives, forks, spoons, etc.  
(9 and 10 may be of the same material as the tray or different as the designer wishes)
11. A combination salt and pepper container
12. A combination sugar and cream container

## JURY OF AWARD

Mrs. B. W. Baker  
John Theodore Haneman

Louis Kilmarx  
Paul R. MacAlister

Nancy V. McClelland  
Eugene Schoen

Ralph Walker  
Leonard B. Wamnes

## CRITIQUE

EUGENE SCHOEN

The enumeration of the various articles to be placed on the tray required that the arrangement should be pleasing and ingenious and the general description of its purpose demanded a coordinated composition as well as a harmonious design. The problem was further involved in the creation of different types of utensils and eating implements. Whether for use in an aeroplane or other moving conveyance or in the garden of a home the implication was the same with only perhaps the slight difference of association. Most of the solutions were of an excellent order showing a good understanding of the problem but the three Second Medal submissions had a more professional touch than the rest. While usually presentation plays a too important role in a judgment, in this instance owing to the nature of the problem it was important because it was necessary to reveal the drawing clearly. Otherwise, the simple forms of teapots, plates, knives and forks, etc. would not have been convincingly expressed.

The jury, therefore, first considered the clearness with which the solution was presented. A plate had to look as if it could be made, likewise a teapot and all the rest of the objects. Then the jury considered the whole en-

semble not so much for the similarity or family resemblance of the pieces, although this was important but also for the combinations of materials and their pleasing compositions. Finally the detail study of the various objects which made up the group, first as to their realization in the materials indicated, then as to their appealing form; lastly their decoration.

The jury chose three quite different solutions for Second Medals and a detailed study of these by the competitors will reveal what motivated the award. In the work of M. Chubb, Carnegie Institute of Technology, there is a consistent harmony throughout the design. The pieces and the tray are unified. There might be here and there a criticism about some of the forms although if the author were entrusted with their actual execution he would undoubtedly have made the necessary corrections. The use of two colors, medium blue and white on the china with the simple but effective line bandings, tied the pieces together especially the simple cylindrical and spherical elements. Most of the pieces could actually be made on a potter's wheel. While the knives and the other flatware were conventional and somewhat bulky the whole was a creditable performance, interestingly and simply

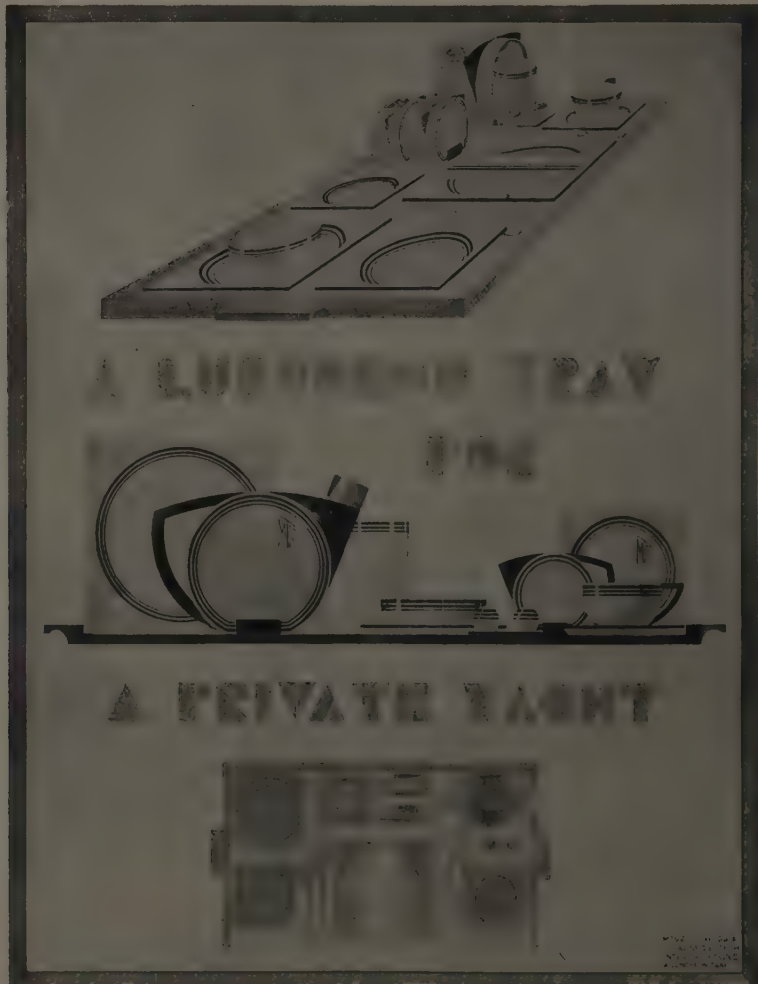
presented. The solution of D. L. Dunklee, New York University, was conceived in much the same manner but here the ingenious use of plastic materials has been introduced. Especially clever was the combination sugar bowl and creamer and the coffee pot. The use of paper napkins, etc. too showed a serious study in utility. It is to be regretted that more of the competitors did not realize the great economic value in plastic materials.

The solution of T. Waisman, New York University, was extremely delicate and beautiful. Here was a service for a garden and while there was no need for the bowl

of flowers nothing could have expressed better the charm of the composition. The deep red lacquer of the tray, and the simple delicate etching on the glasses; the squatty form of the spherical teapot and creamer and their ingenious spouts, together with the delicately ornamented white china, the interesting napkins and beautiful facade wood and lacquer tray were masterfully conceived and deserve the highest praise.

The Awards were distributed as follows:

3 Second Medal	7 Mention	3 No Award
1 First Mention	11 Half Mention	25 Total Submitted



SECOND MEDAL—M. CHUBB  
ELEMENTARY INTERIOR DESIGN II—A LUNCHEON TRAY





SECOND MEDAL—T. WAISMAN



SECOND MEDAL—D. L. DUNKLEE  
ELEMENTARY INTERIOR DESIGN II—A LUNCHEON TRAY

## A SHOP WINDOW FOR THE DISPLAY OF FURNITURE

ADVANCED INTERIOR DESIGN II

JUDGMENT OF JANUARY 7, 1936

A furniture establishment, convinced that contemporary home furnishings can be profitably merchandised, is about to change an "island" show window to display modern furniture and accessories. Since there is nothing particularly objectionable to their two other windows, they have been advised that they can make any change to the center window they desire. The entire store front is 70 feet in width. Ceiling height is 13 feet from grade. The "island" show window to be changed is 22 feet wide

and 40 feet deep with structural columns on axis, one at the front, one at the rear, and one equally between the two. An eight foot wide passage surrounds this window.

The problem is to treat this window architecturally and to display at least one type of bedroom, dining room and living room furniture. Complete latitude as to arrangement is given. With the furniture are to be art objects and accessories such as rugs, lamps, hangings, pictures, books, etc.

### JURY OF AWARD

Mrs. B. W. Baker  
John Theodore Haneman

Louis Kilmarx  
Paul R. MacAlister

Nancy V. McClelland  
Eugene Schoen

Ralph Walker  
Leonard B. Wamnes

### CRITIQUE

RALPH WALKER

This was an extremely difficult problem. It called for an understanding of a "sales" and "display" point of view. It was a design in merchandising.

Several designs showed a real understanding of the "come on" necessary in a "display," especially when more than one sales thought is to be put over. The natural objective of the show window is to lead from one display to another, and finally "POP!" into the shop where the inanimate is superseded by the articulate. Sev-

eral of the drawings awarded First Mention were very clever in bringing out this quality. The use of a diagonal system of screens was most interesting.

The design awarded a Second Medal especially pleased the jury by its simplicity, directness and ease of attainment, and change of its architectural effect.

The Awards were distributed as follows:

1 Second Medal	2 Mention	6 No Award
2 First Mention	6 Half Mention	17 Total Submitted



SECOND MEDAL—J. MCAULIFFE

ADVANCED INTERIOR DESIGN II—A SHOP WINDOW FOR THE DISPLAY OF FURNITURE



## THE ENTRANCE TO A MARINE EXHIBIT FOR THE 1939 FAIR

29TH PARIS PRIZE, FIRST PRELIMINARY COMPETITION

JUDGMENT OF JANUARY 21, 1936

The World's Fair to be held in New York to commemorate the inauguration of President Washington in 1789 will doubtless include an historical display of the part the Port of New York has played in the navigation and commerce of America from the arrival of Hendrik Hudson to the latest flying ship of our times.

The subject of this exercise is the Entrance from the main esplanade of the Fair, through a high wall, into a court which overlooks a huge marine basin.

The width of the opening of this entrance is 20 feet, but its decorative treatment may extend beyond the twenty feet.

## JURY OF AWARD

Joseph H. Freedlander, Chairman	Frederick G. Frost	Electus D. Litchfield	Otto Teegen
	Ely Jacques Kahn	William E. Shepherd	William Van Alen

## CRITIQUE

WILLIAM VAN ALEN

The jury for the First Preliminary Competition for the Paris Prize reviewed 331 sketches. Among them there were only four sketches that the jury considered to be of a standard that would justify the admission of the authors thereof to the Second Preliminary Competition. The jury found that the exhibition, as a whole, was not up to the Paris Prize standard. The program, a very simple one, called for an entrance through a high wall into a court overlooking a huge marine basin and to be twenty feet in width located on the main esplanade of the Fair.

The four sketches placed are logical solutions of the problem. They embody entrance features well proportioned and well composed, with appropriate decoration.

A number of sketches showed the opening and a wall

which disappeared at the top of the sheet, indicating no termination to the composition. The jury decided not to accept any solutions where the entire treatment of the wall and opening was not shown on the drawing. There were other solutions submitted in which the authors treated rendered rays of light in such a manner as to produce the effect of solid forms, ignoring entirely the appearance in the daytime. Such conceptions were contrary to the requirements of the program and to the principles of good design.

The Awards were distributed as follows:

4 Mention	1 Hors Concours
4 Half Mention	322 No Award
331 Total Submitted	

## AWARDS:

## MENTION AND SELECTED FOR SECOND PRELIMINARY COMPETITION:

NEW YORK UNIVERSITY: J. Caponnetto, A. C. Johnson, M. Yamasaki.  
UNIVERSITY OF NOTRE DAME: E. Creel.

## OTHER AWARDS:

## CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: W. V. Flynn.

## CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. J. Brady.

## HARVARD UNIVERSITY:

HALF MENTION: R. M. Law.

## WASHINGTON UNIVERSITY:

HORS CONCOURS: J. P. Marlow.

## UNAFFILIATED:

## RICHMOND, VIRGINIA:

HALF MENTION: J. W. Breed.



MENTION, SELECTED—M. YAMASAKI

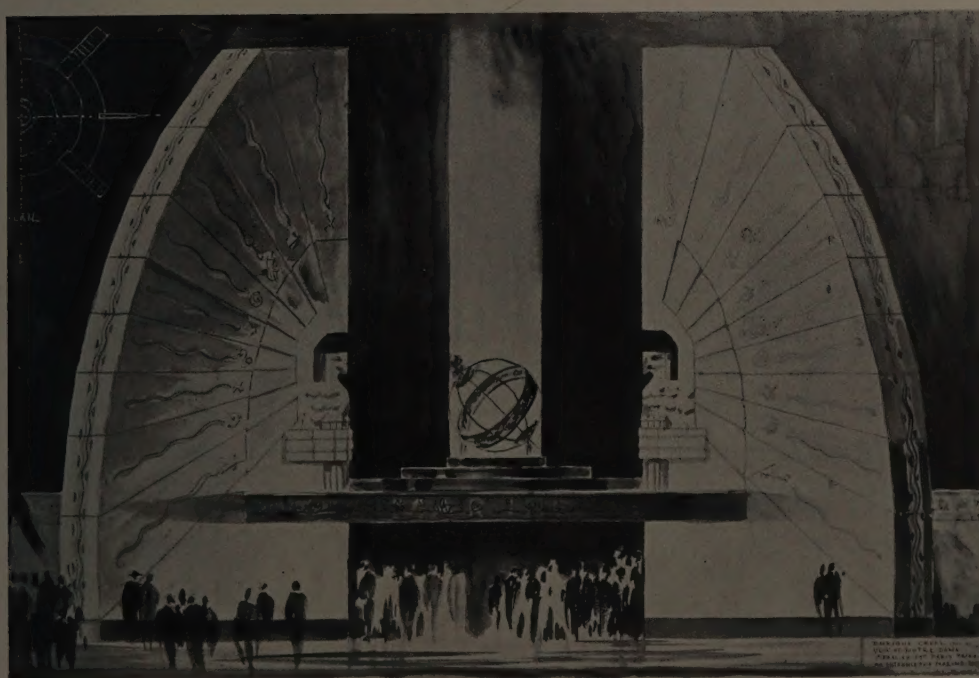


MENTION, SELECTED—J. CAPONNETTO  
29TH PARIS PRIZE FIRST PRELIMINARY COMPETITION—THE ENTRANCE TO A  
MARINE EXHIBIT FOR THE 1939 FAIR





MENTION, SELECTED—A. C. JOHNSON



MENTION, SELECTED—E. CREEL

29TH PARIS PRIZE FIRST PRELIMINARY COMPETITION—THE ENTRANCE TO A  
MARINE EXHIBIT FOR THE 1939 FAIR

## REPORTS OF JUDGMENTS

### DEPARTMENT OF MURAL DECORATION

#### MURAL PROGRAM II

##### AWARDS

##### BEAUX-ARTS ATELIER:

FIRST MEDAL: E. Rawlinson.

MENTION: L. Kimball.

NO AWARD: 5.

##### COOPER UNION:

SECOND MEDAL: H. G. Egan.

FIRST MENTION: G. J. Loubriel.

##### NEW YORK UNIVERSITY:

MENTION: W. Deller.

NO AWARD: 1.

#### DECORATION OF A SUBWAY STATION

18 DRAWINGS SUBMITTED

##### OHLMS SCHOOL OF FINE ARTS:

FIRST MENTION: D. E. Ekbladh, H. Ekbladh, F. R. Haley.

##### PORTLAND SCHOOL OF FINE AND APPLIED ART:

MENTION: E. Bailey, N. M. Thomas.

##### UNIVERSITY OF ILLINOIS:

SECOND MEDAL: F. E. Wilder.

MENTION: R. Elvis.

### DEPARTMENT OF ARCHITECTURE

#### CLASS B ESQUISSE-ESQUISSE II

##### AWARDS

##### OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: R. Dryden.

##### UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: W. W. W. Jones.

#### A SUNKEN GARDEN

154 DRAWINGS SUBMITTED

#### ARCHAEOLOGY PROJCT II

##### AWARDS

##### ARMOUR INSTITUTE OF TECHNOLOGY:

FIRST MENTION: M. T. Sumner.

MENTION: M. J. Bejcek, H. Beckwith, J. Kichaven, H. F.

Lohmiller, J. A. Reim, E. F. Schmaltz, A. H. Schreiber, C. H.

Schreiber, V. G. Wandmayer.

NO AWARD: 5.

##### CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: H. Bordewich, N. H. Court, W. M. O'Neil.

MENTION: J. E. Dundin, J. R. Didden.

NO AWARD: 2.

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: E. F. Brogini, T. Klevay, R. N. Zuber.

NO AWARD: 2.

##### ATELIER DENVER:

NO AWARD: 1.

##### JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

SECOND MEDAL: E. A. Gerner.

##### MANHATTAN COLLEGE:

MENTION: R. R. Sattler.

NO AWARD: 1.

##### NEW YORK UNIVERSITY:

FIRST MENTION: A. A. Arbeit, O. Devorn, K. S. Slobodien.

##### OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: J. E. Sanders.

##### ATELIER PRIBIL:

MENTION: I. Guerrasio.

NO AWARD: 1.

##### PRINCETON UNIVERSITY:

MENTION: J. S. Armentrout, Jr., G. E. K. Smith.

##### UNIVERSITY OF NOTRE DAME:

MENTION: G. A. Beltemacchi, J. D. Murphy.

NO AWARD: 2.

#### AN ETRUSCAN GATE

60 DRAWINGS SUBMITTED



UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: W. E. Frank, A. H. VanKeuren, J. W. Wright.  
FIRST MENTION: C. K. Hagedorn.  
MENTION: C. P. Andrade, P. F. Notartomaso, C. I. Wolf.

UNIVERSITY OF VIRGINIA:

FIRST MENTION: R. Longstreet, T. Staley.  
MENTION: C. H. Baumgartner, S. P. Frost, J. T. Patterson.  
NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: R. P. Benezet.  
NO AWARD: 1.

UNAFFILIATED:

CHICAGO, ILLINOIS:

MENTION: D. Kerchenfaut.

NEW YORK CITY AND VICINITY:

SECOND MEDAL: W. W. W. Jones.

ELEMENTARY INTERIOR DESIGN II

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: M. W. Chubb.  
MENTION: M. Patt.  
HALF MENTION: H. R. Arlinghaus, M. J. Else, A. M. Leyh.  
NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

FIRST MENTION: J. W. Akeroyd.  
MENTION: W. O. Cain.  
HALF MENTION: W. H. Wicheelman, Jr.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: E. F. Demien, W. K. Ormsby, R. J. VanLanen.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: J. D. Metcalf.

ATELIER GNERRE:

MENTION: J. S. Reisner.

MANHATTAN COLLEGE:

HALF MENTION: B. B. Sullivan.  
NO AWARD: 1.

NEW YORK UNIVERSITY:

SECOND MEDAL: D. L. Dunklee, T. Waisman.  
MENTION: S. C. King, R. Stein.  
HALF MENTION: D. C. C. Gilbert.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

MENTION: B. Bond.  
HALF MENTION: R. W. Jones.

PRINCETON UNIVERSITY:

MENTION: F. C. Thum.

A LUNCHEON TRAY

25 DRAWINGS SUBMITTED

ADVANCED INTERIOR DESIGN II

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: J. M. Frymire, D. C. Tavano.  
HALF MENTION: J. B. Ray, A. L. Thomssen.

CHILD-WALKER SCHOOL OF FINE ARTS:

NO AWARD: 3.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: E. R. Hemsath.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 3.

ATELIER LICHT:

FIRST MENTION: J. P. Barbarite.

NEW YORK UNIVERSITY:

HALF MENTION: L. A. Bellini.

UNIVERSITY OF NOTRE DAME:

SECOND MEDAL: J. H. McAuliffe.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION: J. Fleisher.  
HALF MENTION: F. B. Rod, C. Stryker.

A SHOP WINDOW FOR THE DISPLAY OF FURNITURE

17 DRAWINGS SUBMITTED

(Continued from page 5)

ELEMENTS OF THE LIBRARY PLAN—By Herbert Hirshberg.  
(Pamphlet—no illustrations—published by the American Library Association, 520 North Michigan Avenue, Chicago, Illinois.)

HANDBOOK OF THE BRANCH LIBRARIES—(Pamphlet published by the Los Angeles Public Library, Los Angeles, California. Plans of their branches.)

PUBLIC LIBRARY BUILDINGS—By Dana Quick McCombs, Los Angeles, California, 1935. (Privately printed.

Pages 137 to 173 show detailed plans of the recent Los Angeles Branch Libraries.)

AMERICAN PUBLIC BUILDINGS OF TODAY—R. W. Sexton, 1931. (Architectural Book Publishing Company, New York. Pages 165-190).

LIBRARY BUILDINGS—By Chalmers Hadley, 1924. (Bound volume with many plans and photographs, but a large part of them are of obsolete types. Published by the American Library Association, Chicago, Illinois.)

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

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COOPER UNION  
CORNELL UNIVERSITY  
JOHN HERRON ART INSTITUTE

OHLEMS SCHOOL OF FINE ARTS  
PORTLAND SCHOOL OF FINE & APPLIED ART  
UNIVERSITY OF ILLINOIS  
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS  
ALABAMA POLYTECHNIC INSTITUTE  
ARMOUR INSTITUTE OF TECHNOLOGY  
BEACON HILL SCHOOL OF DESIGN  
CARNEGIE INSTITUTE OF TECHNOLOGY  
CATHOLIC UNIVERSITY OF AMERICA  
CHICAGO TECHNICAL COLLEGE  
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON  
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RESERVE UNIVERSITY  
COOPER UNION  
GEORGE WASHINGTON UNIVERSITY  
GEORGIA SCHOOL OF TECHNOLOGY  
IOWA STATE COLLEGE  
JOHN HUNTINGTON POLYTECHNIC INSTITUTE  
KANSAS STATE COLLEGE OF AGRICULTURE AND  
APPLIED SCIENCE

MANHATTAN COLLEGE  
MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
NEW YORK UNIVERSITY  
OHIO STATE UNIVERSITY  
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE  
PENNSYLVANIA STATE COLLEGE  
PRINCETON UNIVERSITY  
SYRACUSE UNIVERSITY  
UNIVERSITY OF ILLINOIS  
UNIVERSITY OF NEBRASKA  
UNIVERSITY OF NOTRE DAME  
UNIVERSITY OF OKLAHOMA  
UNIVERSITY OF PENNSYLVANIA  
UNIVERSITY OF TORONTO, CANADA  
UNIVERSITY OF VIRGINIA  
YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS  
NATIONAL SCULPTURE SOCIETY  
SOCIETY OF MURAL PAINTERS  
ART IN TRADES CLUB

FONTAINEBLEAU SCHOOL OF FINE ARTS  
THE AMERICAN INSTITUTE OF ARCHITECTS  
AMERICAN INSTITUTE OF DECORATORS